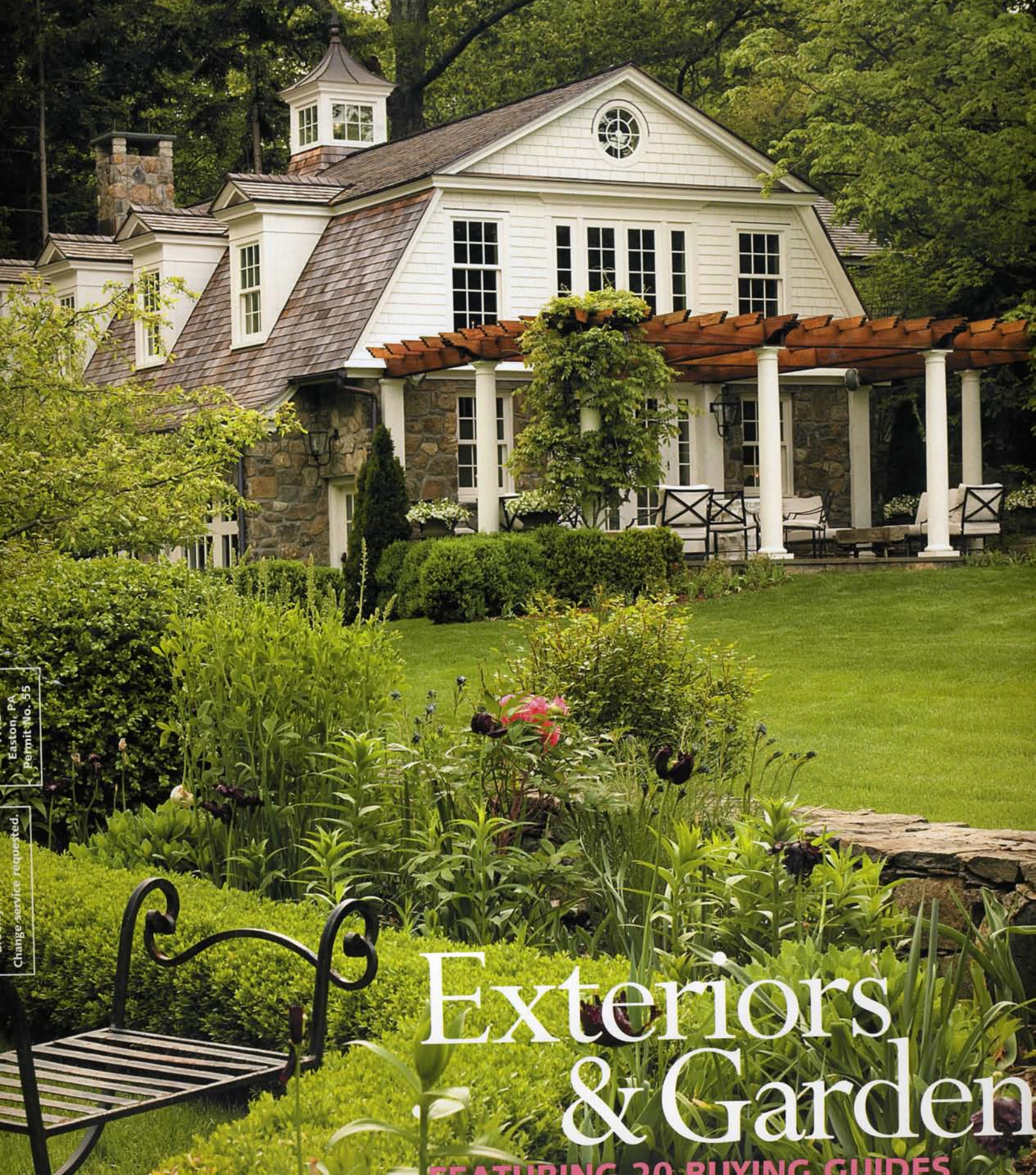


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Photo: This 2,600-sq.-ft. carriage house by David Scott Parker Architects complements a 1938 Colonial-style house in Weston, CT. See page 20. Photo: Durston Saylor



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20



Redefining the Barn

A new carriage house in Connecticut serves a variety of uses.

PROJECT: CARRIAGE HOUSE,
WESTON, CT

ARCHITECT: DAVID SCOTT PARKER
ARCHITECTS, LLC, SOUTHPORT, CT;
DAVID SCOTT PARKER, PRINCIPAL;
LUIS ALMEIDA, SENIOR ASSOCIATE

CONTRACTOR: GAINES CONSTRUCTION
COMPANY, INC., EASTON, CT

LANDSCAPE ARCHITECT: MEMRIE
LEWIS LANDSCAPE DESIGN,
GREENWICH, CT

INTERIOR DESIGNER: DHDESIGN,
NEW CANAAN, CT

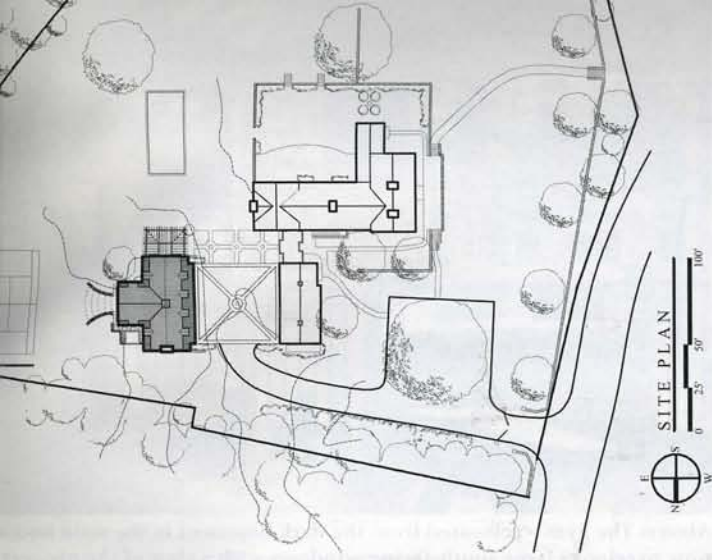
Surrounded by the Aspetuck River to the north and over 1,700 acres of the Devil's Den Preserve to the west, the picturesque town of Weston is nestled in the bucolic hills of Connecticut's Fairfield County. Despite its close proximity to New York City, Weston's development into an industrial hub was hampered by the absence of a railroad. As a result, between the Civil War and Great Depression the town's population dropped significantly. While bad for business, the location was ideal for residential neighborhoods, appealing to affluent New Yorkers who wanted to escape the bustle of the city. By the 1930s, the quaint town was home to artists, actors and writers including Eva Le Gallien, Bette Davis and James Thurber.

Unlike neighboring towns, such as Fairfield and New Canaan, with their diverse array of traditional architectural styles, Weston's homes are predominantly Colonial Revival. In 1938, Cameron Clark, a notable local architect best known for his restoration of Fairfield's town hall, designed a Colonial Revival-style home with delicate Federal details on a large hilly estate. In the winter of 2006, its owners hired Southport, CT-based David Scott Parker Architects to design a carriage house to supplement their two-bay garage as well as provide additional space for an office retreat, gym, spa and changing rooms for the nearby pool and tennis court.

"The clients wanted to get rid of the automobiles that ended up being parked at the back of the house," says David Scott Parker, principal. "They didn't want this new garage building to overwhelm the main house. Also, there was the question of how to site it because they didn't want it to look like they were driving up to a six-car garage. The decision was made to make it look like an outbuilding. We didn't want

David Scott Parker Architects of Fairfield, CT, modified the bank-barn prototype to design a 2,600-sq.-ft. carriage house that complements a 1938 Colonial Revival-style home designed by notable local architect Cameron Clark.

All photos: Durston Saylor



carriage house was sited on axis with the garage wing of the main house as well as a tennis court and a pool, so that it could address different programmatic goals. Site plan: courtesy of David Scott Parker Architects

Detail: A terrace and pergola on the south façade doubles as a cabana for the nearby pool.

copy the existing house, which meant changing the typology of the building. I've worked on a number of barns and we had the idea of using an existing embankment to nestle a barn into the site."

Utilizing a hill behind the garage wing of the main house, Parker designed a bank-barn prototype building to be on axis with not only the existing garage to the west, but also a pool to the south and an adjacent tennis court. "The form came to the U.S. in the early 1700s," says Parker. "It evolved and became quite prevalent in the first and second quarter of the 19th century. The lower level is always built in masonry and would have housed the stables; the upper floor has a ramp leading up to it. Historically, a wagon would go up the ramp to the upper level where the hay and wheat were offloaded and stored." The combination of a gambrel roof form and masonry fieldstone diminishes the looming size of the 2,600-sq.ft. carriage house. A mortar color was selected to resemble stonework found on buildings from the 1920s and '30s. Roof and siding shingles similar to those of the main house were used to visually connect the two structures. Parker also modified the barn form by designing each façade to serve a specific function relating to the site. The lower level, which would have been the stables, was redesigned with four garage bays and two additional parking spaces at the rear.

The idea was that you'd have a slightly different impression of the building depending on the direction from which you were approaching it," says Parker. "The garage elevation has the appearance of a carriage house. There is a flaring roof on the approach side, which was a detail that came from an outbuilding designed by Cameron Clark. The large doors break the line of the façade and pull it forward to meet the courtyard. This side also has more formal doghouse-type dormers, whereas the rear wing has shed dormers."

Garage doors, manufactured by the Maine Door Company of York, are a variation of those on the main house. Designed to look like traditional carriage doors, the arch-top double doors open overhead and rise up in quarter segments, opening up on a courtyard that separates the carriage house and the main house. Drawing inspiration from existing dry-laid stonewalls on the property, a large antique millstone was placed at the center of the courtyard's "X" design. River rocks were used to create troughs that form the pattern and perimeter of the courtyard. The south elevation carries a slightly more formal aspect of the design. Mahogany was used to create a pergola that doubles as a

Detail: The design team inspected each reclaimed white-oak timber and walnut floorboard to ensure a well-worn appearance that complements the historic interior; custom hand-forged iron door hinges and latches were used throughout the house.



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The Governor copper gas light from Bevolo is shown here with a scroll bracket.

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This period-style reproduction lantern from Ball & Ball Lighting brings character to the exterior of this house.

Coppersmythe, Josiah R.

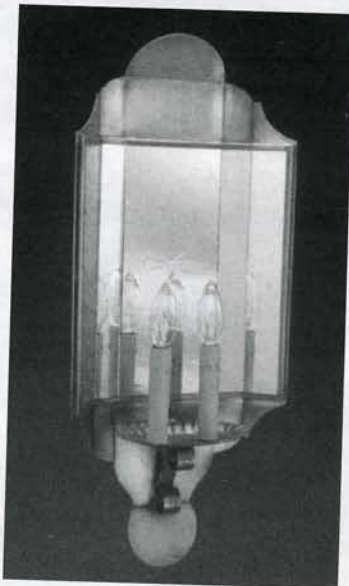
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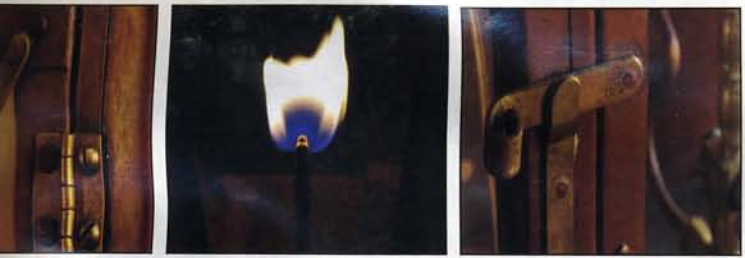
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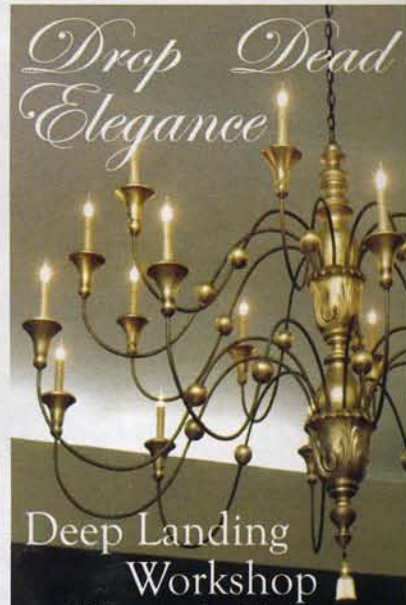
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